

VICTORIA AND ALBERT MUSEUM
DEPARTMENT OF CIRCULATION

LIST OF ILLUMINATED
LEAVES & CUTTINGS IN
THE TRAVELLING SERIES

PRICE SIXPENCE NET

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LEAVES & CUTTINGS IN
THE TRAVELLING SERIES

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PREFACE TO THE SECOND EDITION

THE Illuminated Leaves and Cuttings in this Collection range in date from the 12th to the 16th century inclusive, and are representative of the arts both of writing and of illumination as practised during that period in France, the Netherlands, Germany, Italy and Spain. In consequence of their rarity it has not been possible to include original examples of the splendid script and decoration of the Celtic, Carolingian or Anglo-Saxon Schools; nor, with one exception, of the fine work done in England during the 13th, 14th and 15th centuries. These are accordingly illustrated by means of photographs and reproductions in colour.

The introductory outline of the history of Illumination, which has been included in this edition, has been compiled chiefly from the Historical Introduction to the Collection of Illuminated Letters and Borders in the Museum by J. W. Bradley; from the introductory notes to the Portfolios of Reproductions of Illuminated Manuscripts published by the Trustees of the British Museum; and from the Introduction to the first edition of this List which was compiled by Lieut.-Colonel E. F. Strange, now

Keeper of the Department of Woodwork. The attributions of the cuttings were supplied by Mr. S. C. Cockerell.

This edition has been prepared for the Press and the introductory notes compiled by Mr. H. A. Kennedy, the officer in charge of the Department of Circulation.

February, 1924. CECIL HARCOURT SMITH.

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THE TRAVELLING COLLECTION OF LEAVES AND CUTTINGS

THE art of book illustration is one of considerable antiquity, and the well-known Egyptian papyrus now in the Louvre, containing the Ritual or Book of the Dead, is evidence that it was successfully practised as long ago as 1500 B.C.

It was probably known to the Greeks, and there are passages in Roman authors which suggest that illustrated books were not uncommon, at any rate, in the early reigns of the Empire. Mention is made, for instance, of an artist, Lala of Cyzicus, who is said to have executed 700 portraits for Varro's *Hebdomades*. But none of these illustrated manuscripts of classical times have come down to the present day, and the earliest of the surviving fragments, the *Iliad* on vellum in the Ambrosian Library at Milan, is not considered to be of an earlier date than the 3rd century. In this manuscript, however, and in other early codices, such as the MS. of a 5th-century Treatise on Fishing, Botany and other subjects by several Greek physicians, known as the Vienna *Dioscorides*, the miniatures must be regarded as illustrations rather than illumination in the strict sense of the word, i.e., the embellishment of the page of

text with bright colours and burnished gold. The development of this art is of later date, and is to be traced to Byzantium, where Constantine established the Eastern Empire in 330 B.C., rather than to Rome.

Enriched with the spoils of many lands, Byzantium rapidly became the finest city in the Empire, and the encouragement extended to the sumptuary and industrial arts attracted to it the most skilful craftsmen from east and west. The adornment of the book accompanied that of the basilica and the person ; and from the union of classical tradition with the Oriental love of splendour there arose the Byzantine art of illumination which, with an interval of decline in the 8th and early 9th centuries, flourished for five hundred years, and in its best periods extended its influence in all directions.

At first, in the reigns of Constantine (306–337) and Theodosius (379–395), the feature of calligraphy was the use of gold and silver inks and of vellum, stained with scarlet or purple dye. Under Justinian (527–565) the splendour of the MSS. was still further developed. “ Books of luxury began to reflect with no sparing fidelity the gorgeous features of arcade and cupola, and the jewelled tympanum with golden background was transferred to the Gospel Book, the Sacred History and the Homiliarium.” The 8th and early 9th centuries witnessed, as has

been already stated, a period of decline—except in regard to the historiated initial, the development of which begins at this time—but in the later years of the 9th century Byzantine miniature art took a new lease of life and exercised an influence more widespread even than before. It entered upon a final period of decay in the 11th century, and after 1200 ceased to possess any artistic importance.

The sumptuous volumes produced by the Byzantine calligraphers found their way to all parts of Europe and the Near East, and served everywhere as inspiring models for the native craftsmen. The Bible and other books brought to England in 596 by St. Augustine, and later by such scholars as Theodore of Tarsus and Ceolfrith, were no doubt either of Byzantine origin or written under Byzantine influence; and to this tradition must be attributed the special features in the illumination of the 8th-century Lindisfarne Gospel now in the British Museum, which distinguish it from contemporary Northumbrian MSS. which adhere more closely to the Irish tradition.

Irish illumination appears to have been in its early stages mainly a native development, deriving its motives from the allied arts of weaving (plait-work) and metalwork. Its beginning may have been as early as the 5th century; it was in full and vigorous growth in the 6th

century when Columba's mission from Donegal established itself in Iona in 563, and turned its attention to transcribing and decorating Gospel books in imitation of those which its members brought with them from, or had studied in, the monastery at Durrow. The characteristic devices of this style of ornament are spirals, interlaced or plaited ribbons, patterns of red dots, and monstrously elongated forms of birds, hounds and other creatures, all executed with amazing skill and unerring accuracy of draughtsmanship. Plant forms and foliage are noticeably absent, and the treatment of the human form, as in the figures of the Evangelists, is purely conventional (PLATE I). The best known work of this school is the Book of Kells in the library of Trinity College, Dublin.

The Celtic style was brought over to England by the Irish missionaries who founded a monastery at Lindisfarne, in Holy Isle, off the coast of Northumberland, in 634, Aidan being the first abbot. From Lindisfarne it spread southwards and exercised an important influence on the scriptoria at Canterbury, York, and elsewhere, sometimes producing—as in the Psalter of St. Augustine's Abbey, Canterbury, executed about 700 and now in the British Museum (Cottonian MS. Vesp. A 1)—a curious mixture of designs. From the reproduction of one of the pages from this MS. in the collection (Frame

No. 9) it will be seen that while the miniature of David and his musicians is based on a late classical composition, the ornament in the arched frame above is a combination of Celtic and Roman details. It may be noted in passing that this MS. is also of interest as containing two very early examples of the historiated initial, which was subsequently to form such an important feature of mediæval illumination.

It is stated that during the 8th century the number of scriptoria and of illuminated books in this country was so multiplied that England came to be regarded as the home of literary culture. But as the result of the savage Danish invasions of the 9th century the Hiberno-Saxon tradition perished ; and when in the 10th century the art revived, the style which replaced it was of a different character, being based on Continental models, chiefly those of the Carolingian School.*

The revival may perhaps have begun as early as the reign of King Athelstan (924-940). It was stimulated by the patronage of Dunstan, Archbishop of Canterbury, himself a skilful artist in metalwork and calligraphy, and by the ecclesiastical reforms introduced from French

* The principal characteristics of this school are the lavish use of gold, the bold handwriting, and the large initial letters, the designs of which comprise intricate interlace-ments in combination with the heads of snakes, dogs or birds.

monasteries by *Æthelwold*, Bishop of Winchester. During his period of office, 963–984, Winchester became the centre of a flourishing school of illumination with a clearly marked style. Among other characteristics may be noted the large gold initials (PLATE 4), the quadrilateral framework of the opening pages of chapters or books, consisting of bright gold bars with centres and corner bosses ornamented with conventional stemless foliage, the firm outline drawing of the miniatures, the curiously fluttering draperies (PLATE 2) and the fine bold handwriting (PLATE 3). The most important surviving work is *The Benedictional of St. Æthelwold* written about 966–970 by Gode-mann, afterwards Abbot of Thorney. This MS. is now in the library of the Duke of Devonshire; photographs of two pages are included in the collection (Frame 14).

Once again the thread of native tradition was broken by invasion; and although the special aptitude for firm outline drawing survived as late as the 14th century—for instance, in the Psalter in the British Museum, known as Queen Mary's Psalter—the style of illumination in England, after the Norman conquest, was less exclusively insular. Indeed, during the whole of the 13th century French was the prevailing fashion and the ornamentation of MSS. was almost identical in the two countries.

The first stage in this later history of illumination—the 12th century—may be regarded as a period of transition in which the delicate charm of the 10th and 11th century MSS. disappeared. The framework of gold bands with foliated corner bosses so prominent in the work of the Winchester School was replaced by bands either plain or filled with a formal close-set leaf pattern, while the austere treatment of the miniatures reflects the contemporary ascetic movement which found expression also in the foundation of the Cistercian order. On the other hand, the initial letters are ingeniously designed and skilfully carried out; the script is large and bold (PLATE 7).

In the 13th century a change makes its appearance, and under the influence of the new Gothic spirit, with its love of nature and realism, the formal style of previous centuries gradually yielded to a more naturalistic treatment. The ornamental border reappeared, developing at first as a pendant to the initial (PLATE 10), and eventually extending as a foliated bar right round the text (PLATE 12), at the same time, serving as a support for drawings of little figures, human or animal, executed with the greatest spirit and (especially in England) with humour. The foliage principally selected for the border ornament was that of the climbing ivy. Towards the end of this century the historiated initial

illustrating an incident in the adjoining text became a favourite form of ornamentation, and was often drawn on a very minute scale; further, the practice was introduced of indenting the gold backgrounds in stars, circlets, or elaborate patterns of diaper.

In the early decades of the 14th century English illumination reached its greatest perfection, a large proportion of the best work being carried out by artists of the East Anglian school associated with the diocese of Norwich and with Gorleston in Suffolk. The middle of the century witnessed an abrupt cessation of activity, due possibly to the ravages of the Black Death in 1348 to 1349; and when the art revived towards the end of the century it was subjected to a fresh Continental influence introduced by artists from Prague through the marriage in 1383 of Richard II with Anne of Bohemia, who took a deep personal interest in heraldry and illumination. The French style of border of ivy or holly gave way to one with more roundly coiling and more highly coloured foliage which included also central and corner bosses of close-set leaves—a manner reminiscent of an earlier time. The long pale faces of the 13th-century miniatures were abandoned for a type rounder and more brightly coloured, the features being rendered with a brush instead of the pen; and the representation of conventional types

gave place to portraiture and an endeavour to render individual expression. The illumination of books was passing from the cloister to the studio, and becoming the work of the professional artist rather than the monk. Henceforth the miniature was to take a more important place than the border.

The new style prevailed until the accession of Edward IV (1461-1483), whose friendship with Flanders led to the introduction of the Flemish fashion. This lasted until the close of the century, but by this time the art was beginning to decline in consequence of the increasing use of the printing press and of the wood-cut illustration.

Considerations of space make it undesirable to outline also the history of the art as practised on the Continent. It will be sufficient to say that the Celtic tradition, which, as we have seen, exercised such an important influence on English work, spread also over the whole of Western Europe. The Carolingian school was largely indebted to it, and the latter reacted in its turn on the styles which developed in the 10th century in Germany and elsewhere. From about the 12th century the changes in the various Continental styles can be studied in the cuttings in the Travelling Collection.

The characteristics of the earliest pieces, those

of the 12th century, are a particularly good writing and the effective decoration of initial letters, with ingeniously interlaced scrolls in simple colours, but without much use of gold. In the succeeding examples may be traced the gradual perfecting of the employment of burnished gold, and development of the initial containing a miniature painting of a figure or of a scene; both of which, as we have already seen, reached a very high standard of merit before the end of the 13th and maintained it throughout the 14th century. In the early part of the 15th century there became manifest a growing tendency towards realism, both in the treatment of the ornament and of the miniatures. In France and Flanders this is especially evident in the Books of Hours. Realistic flowers and fruits were introduced into the borders; and the miniatures were painted with a greater effort at the imitation of nature. Italian and Spanish illuminations also exhibit this feature, but in a lesser degree so far as the ornament is concerned.

Although in the 16th century the art was finally ruined by the general adoption of Printing, and the growing use of engraving for the purpose of book illustration, much work was still done during the early part of the century which is often interesting and instructive, if not of the highest quality; for instance, the large and richly decorated Italian and Spanish Choir-books.

WITH few exceptions, the cuttings in this collection once formed part either of Bibles, Service Books, or Books of Private Devotion. The Bibles are all from the Latin Version called the Vulgate, translated by St. Jerome at the end of the 4th century, and with prologues also written by him. The Service Books are of several kinds, that most frequently met with being the **ANTIPHONER**, a collection of Anthems, Responses, etc., with musical settings, for use at the various services of the Church, other than that of the Mass, the musical portion of which is contained in the **GRADUAL** (Old English Grayle). Examples are also included from the **BREVIARY** or Office Book, a complete collection of the Services of the Church; the **MISSAL**, or Book of the Masses, both for daily use and for special occasions; and the **PSALTER**, containing the Psalms arranged for the various services. These have been in general use throughout the Roman Church for many centuries.

The Books of Private Devotions, better known as Books of Hours (*HORAE*), containing the offices of the Blessed Virgin, and of the Dead, Prayers, Meditations, Readings, Litanies, etc., were for use by the Laity only. They came into favour in the 12th century, but most of the MS. examples existing belong to the 15th and early 16th centuries.

THE colours used by the mediæval illuminator were generally mixed with white of egg, gum, or some similar medium. The beautiful effect obtained by the application of gold leaf to a raised surface gradually became one of the chief features in the production of illuminated pages. The raising preparation, technically known as the "size," was composed of some earthy substance, chalk or slaked plaster of Paris, mixed with a binding and adhesive matter such as parchment glue. It was moulded to the required design, and the gold leaf similarly cut was made to adhere to the "size," and then polished to a fine brilliance with a dog's tooth or agate "burnisher." Gold powder, mixed with white of egg or gum was also much used as a paint to introduce stars, rays and leaves into miniatures and borders, or to brighten dark back-grounds. The writing was done with a reed or quill pen.

BRIEF NOTE ON HANDWRITING

THE oldest manuscripts, those from the Egyptian tombs, are written on papyrus; but owing to the perishable nature of this material comparatively few documents of papyrus have been recovered; and most of the

surviving codices are written on skin—either vellum, i.e., the skin of the calf which admits of being dressed to a fine surface and to great thinness, or parchment, i.e., the skin of sheep and other animals and of much coarser quality.

The introduction of vellum early in the 4th century of our era brought with it not only an increased permanence of the record, but also a great improvement in the handwriting. The slender characters necessitated by the surface and the fragile nature of papyrus were replaced by letters with bolder and more definitely contrasted strokes; and this change of style may be said to mark the beginning of penmanship as fine art.

Both in Greek and Roman records two contemporaneous but different styles of writing were employed—a literary hand used by professional scribes for important manuscripts somewhat formal and stiff but very legible, and the quicker but less legible cursive or running hand used for private correspondence, contracts, accounts and the like. The literary or book hands are classed as capital, uncial, semi-uncial and minuscule. Each of these had its period of growth, decline, and replacement by a new and more vigorous style; the need for any of them (except for occasional use in documents of a special nature) ceased upon the introduction of printing.

The early capitals differed but little from the lapidary forms of the Roman alphabet on which they were based, and were of two kinds, "square" and "rustic." Owing to their more convenient shape the latter were in more general use, and most of the surviving manuscripts, in capitals, of the 4th and 5th centuries are written in this character. The rustic capital entered a period of decline in the 6th century, and was replaced by the *uncial*, though it survived for such purposes as titles or chapter headings for some time longer.

The *uncial* was another majuscule form of writing. It was employed as a book hand from an early date, but its extended use dates from the 4th century, and was largely due to the introduction of vellum, the smooth surface of which is well suited to the formation of the rounded letters characteristic of this script. It was at its best in the 4th, 5th and 6th centuries. In the 7th it declined, and was gradually replaced by the *semi-uncial*, in which new forms of certain letters derived from the contemporary cursive were blended with survivals of the old *uncial* hand. This script formed the basis of the various national book hands, Lombardic, Visigothic and Merovingian, which developed in Western Europe in the period following upon the break-up of the Roman Empire. It thus occupies an important place in the later history of penmanship.

In this country the disruption of Roman civilization by the Saxon invaders involved also the writing; and the book hand for which England was to become famous in the 8th and 9th centuries, although ultimately of Roman origin, was derived immediately from Ireland, where a calligraphic semi-uncial book hand was in full growth in the 6th century. This hand writing was introduced into Northumbria upon the establishment of the Irish mission at Lindisfarne in 634, and at first the English scribes copied it closely. At a later stage, however, they imparted to their script an individuality which was essentially national.

This English book hand was an important factor in the formation of the bold Carolingian minuscule script which developed in France in the reign of Charlemagne, largely under the direction of Alcuin of York, who was Abbot of the See of St. Martin at Tours from 796-804 and established there an important scriptorium. The Caroline minuscule spread throughout Western Europe as the writing of the learned, and reacted on the various book hands which had developed in the preceding period. It was at its best in the 10th and 11th centuries.

In the course of the 12th century in Northern Europe, i.e., in England, France, the Netherlands and Germany, the letters became more upright and their extremities more angular.

The "Gothic" letter was evolved, and remained in use for liturgical and other important works until the 16th century. In the 13th century the letters in this script were large and formed with great accuracy, but later they became smaller and more cursive in execution with a consequent loss in legibility.

In Italy the revival of learning led the scribes of the Renaissance period to a study of the shapely Lombardic hand of the 11th and 12th centuries and to the employment of a script based on these manuscripts. This revived style of writing furnished the Italian printers in the middle of the 15th century with models for the printed Roman letter.

The diagram on the inside of the back cover illustrates graphically the development outlined in preceding paragraphs. A brief list of Reference Books on Illumination and Writing will be found on p. vii.

LIST OF THE CUTTINGS

NOTE.—The frames numbered 6 to 12, 15 to 17, 19, 23 and 42 contain reproductions of manuscripts in the British Museum, published by the Trustees. Those numbered 1 to 5, 13, 14, 20 to 22, and 35 contain photographs of manuscripts in various collections, as indicated on the labels.

1. (i) Roman capitals from the inscription on the base of Trajan's Column, Rome, completed about A.D. 114. 22822.
(ii) Page of writing. "Square capitals." *Late Classical*; 4th or 5th century. 52628.
2. (i) Page of writing. "Rustic capitals." *Late Classical*; perhaps of the 3rd or 4th century. 52626.
(ii) Page of writing. "Rustic capitals." *Late Classical*; beginning of 6th century. 52627.
3. Page of writing. Uncials. *English (Northumbrian)*; about A.D. 700. 52633.

From the Codex Amiatinus, a Latin copy of the Bible in the version of St. Jerome. This MS., now in the Laurentian Library at Florence, is named after the convent at Monte Amiato, near Siena, where it was found. It is said to be one of the three copies which Ceolfrith had made, when abbot of Jarrow, from a copy of the Bible which he brought from Rome. Late in life he set out for Rome with one of these copies—the codex now in question—as an intended gift. He died on the way and it is said that the book was carried into Italy by his companions. The circumstances in which it found its way to the convent are not known.

4. Miniature of St. Luke, from "The Gospels of St. Chad." *Anglo-Irish*; beginning of 8th century. (PLATE I.) 49743.
5. (i) Enlarged detail of an illuminated page from "The Gospels of St. Chad." *Anglo-Irish*; beginning of 8th century. 49748.

(ii) Page of writing from "The Gospels of St. Chad."
Semi-uncials. *Anglo-Irish*; beginning of 8th century.

49739.

6. Illuminated page from "The Lindisfarne Gospels."
English; about 700. C.622.

7. Illuminated page from "The Lindisfarne Gospels."
English; about 700. Circ. 327—1921.

The pages shown in frames 6 and 7 are respectively left and right hand pages.

8. Miniature of St. Matthew from "The Lindisfarne Gospels." *English*; about 700. Circ. 329/1—1921.

9. Page from a Psalter, with a miniature of King David.
English (Canterbury); about 700. Circ. 179/2—1920.

10. Miniature of St. Matthew, from a Gospel Book.
Franco-German; about 800. C. 2680.

11. Illuminated page from a Gospel Book. *Franco-German*;
about 800. C. 2683.

12. Illuminated page from a Gospel Book. *French*; late 9th century. C. 2679.

13. Page from "The Utrecht Psalter." *N.E. French (Rheims School)*; 9th century. C. 1453.

This Psalter is now in the Library of Utrecht University: it was at one time in the collection of Sir Robert Cotton. It is regarded as a 9th-century copy of a much earlier MS.

14. (i) Page of writing and (ii) a miniature (The visit of the three Marys to the Sepulchre), from "The Benedictional of St. Æthelwold." *English*; about 970. (PLATES 2 and 3.) 52631, 3000.

15. Page from a Psalter. The Crucifixion. *English*;
late 10th century. C. 2682.

16. Page from a Psalter. Initial B. *English*; late 10th century. (PLATE 4.) C. 2681.

17. Page from a Psalter. Initial B. *English*; about 1020. C. 2684.

18. Page of a Missal. Written at Winchester. *English*; first half of 11th century. 21317.

19. Page from a Psalter. Initial B. Written at Winchester. *English*; about 1060. Circ. 342/1—1921.

20. Three initials, B, V, and F., from a Bible in Durham Cathedral. *English*; about 1090. (PLATE 5.) 49613, 49605, 49612.

21. Page of writing with an illuminated initial P (Solomon's Exhortation to Youth), from "Pudsey's Bible" in Durham Cathedral. *English*; about 1180. (PLATE 6.) 49578.

22. Page of writing with illuminated initials Q, from "The Winchester Bible." *English*; 12th century. 49752.

23. Pages from a Psalter. The Tree of Jesse and the Virgin and Child. *English*; 12th century. C. 656.

24. Cutting from a "Decretum" of Gratian (initial Q). *Eastern French* (?); 12th century. (PLATE 7.) 688.

25. Cutting from "Gregorius super Job" (initial I). *Flemish*; late 12th century. 88.

26. Page from the Gospel according to St. Luke. *German*; late 12th century. 427.
This page bears the signature of a former owner "Paulus Teschier Noricus [i.e. of Nuremberg], 1602."

27. Leaf from a Choir-Book. The Annunciation (initial M). *German*; 13th century. 428.

28. Leaf from a Gradual. *Flemish*; 13th century. 34.

29. Leaf from a Bible. Prologue and beginning of the Book of Wisdom, with miniature of King Solomon, enthroned (initial D). *N.E. French*; late 13th century. (PLATE 9.) 696.

30. Cutting from a Medical Treatise, with miniature of a doctor and patient (initial T). *French*; about 1300. 718.

31. Leaf from a Bible. The Book of Judith, with preface by St. Jerome (initials A). *N.E. French*; about 1300. (PLATE 10.) 722.

32. Leaf from a Gradual. Initial G. *Netherlandish (?)*; about 1300. 94.

33. Initials from a Choir-Book: The Assumption (initial U), The Presentation (initial A), Noah entering the Ark (initial D). *Italian*; about 1300-1320. 881, 880, 879.

34. Leaf from a Gradual. The Descent of the Holy Ghost (initial S). *Flemish*; about 1320. (PLATE 11.) 91.

35. Page from the Commentary of St. Thomas Aquinas on the Gospels of St. Matthew and St. Mark. *English*; 14th century. (PLATE 12.) 49671.

36. Leaf from a Gradual. Initial T with the Dedication of a Church. *Netherlandish (?)*; 14th century. 92.

37. Leaf from a Gradual. Initial G with miniature of a Preacher. *Italian (?) Naples*; 14th century. 943.

38. Leaf from a Missal, with miniature of St. Luke (initial I). *Italian*; 14th century. 942.

39. Leaf from an Antiphoner. The Crucifixion of St. Andrew (initial U). *Netherlandish*; late 14th century. 153.

40. Cuttings from Service Books. *English*; late 14th century. 662, 663.

41. (i) Pen-drawn initial T from a Choir-Book. *Dutch* ;
15th century. 99.

(ii) Pen-drawn initial E from a Choir-Book. *Dutch* ; 14th century. 97.

(iii) Pen-drawn initial S from a Choir-Book. *Netherlandish* ;
about 1470. 98.

(iv) Pen-drawn initial U from a Choir-Book. *Italian* ;
14th century. 954.

42. Page from "Admiralty Ordinances." *English* ; early
15th century. C. 659.

The original MS. contains ordinances and other matter relating to the office of Admiral and the Court of Admiralty and is written partly in French, partly in Latin. It also includes documents issued by, or connected with, Thomas Beaufort, Earl of Dorset, Admiral of England, from 1409-1426. A Calendar is prefixed. The death of King Henry V (31 Aug. 1422) is noted in the margin of the Calendar by a second hand. The MS. is in the British Museum.

43. Leaf from an Antiphoner. Initial E. *Netherlandish* ;
early 15th century. 156.

44. Initials (L and E) from a Gradual. *Italian (Siena)* ;
15th century. 979, 980.

45. Leaf from a Gradual. The Nativity (initial D). *Italian
(Siena)* ; 15th century. 966.

46. Leaf from a Missal. *German* ; 15th century. 434.

47. Cutting from a Choir-Book. Initial S. *Rhenish* ; 15th century. 62.

48. Initials A, B, D (2), G, M, S, from a Choir-Book.
Rhenish ; 15th century. 108—114.

49. Leaf from an Antiphoner. Initial S. *German or
Netherlandish* ; 15th century. 256.

50. Initial D from a Choir-Book. *Italian (Ferrara)*; about 1460. 1024.

51. Initials L, I, from a Choir-Book. *Italian*; 15th century. 1146, 1147, 1157-61.

52. Initials from a Choir-Book. *Italian*; 15th century. 1119-1128.

53. (i) Leaf from a Book of Hours. The Raising of Lazarus (initial D). (PLATE 15.) 829.
 (ii) Leaf from a Book of Hours. The Coronation of the Virgin (initial C). 828.
French; about 1470.

54. Leaf from a Gradual. The Calling of St. Peter and St. Andrew (initial D). *Rhenish (Cologne)*; about 1470. 321.

55. (i) Leaves from a Book of Hours. The Crucifixion. The Virgin and St. John (initial D). *Flemish (probably Bruges)*; about 1480. 106, 107.
 (ii) Leaves from a Book of Hours. Initials B and H. *Dutch*; about 1470. 104, 105.

56. Leaf from a Missal. The Flagellation (initial T). *German*; 15th century. 442.

57. Leaf from a Missal. The Crucifixion and the Four Evangelists. *Netherlandish*; 15th century. 120.

58. Leaf from an Antiphoner. Initial R. *Rhenish*; late 15th century. 12.

59. Leaf from a Gradual. The Nativity (initial P). *Netherlandish*; late 15th century. 159.

60. Leaf from a Gradual. Initial E. *Dutch*; late 15th century. 161.

61. Initials from a Choir-Book. The Last Supper (initial A); The Dead Christ reposing in the arms of the Father (initial C); Jonah and the Whale (initial I); The Virgin and Child in Glory (initial O). *Flemish*; late 15th century.

Circ. 317, 320, 312 and 314—1923.

62. Leaf from an Antiphoner. The Death of the Virgin (initial U). *German (Mainz)*; about 1490. 606.

63. Initials from a Choir-Book. *Italian*; late 15th century.
1081, 1083-7, 1091, 1093, 1096.

This MS. was perhaps written by a German at Ferrara or Modena.

64. Initial A from a Choir-Book. *Italian*; about 1490.
1030.

65. Cuttings from a Choir-Book. *Flemish*; about 1500.
129-132, 139-142, 147, 148.

66. Cuttings from a Choir-Book. *Flemish*; about 1500.
Circ. 326, 325 and 324—1923.

67. Leaf from a Missal. Initial R. *German*; about 1500.
450.

68. Leaf from an Antiphoner. Initial U. *Italian*; about 1500.
1188.

69. (i) Leaf from a Book of Hours. Christ disputing with the Doctors. *Flemish*; early 16th century. 149.

(ii) Leaf from a Book of Hours. St. Mary Magdalene. *Flemish*; early 16th century. 150.

(iii) Leaf from a Book of Hours. St. Dominic. *Flemish*; late 15th century. 151.

In the lower part of the border of (iii) is a red heart with the device LEAL. A picture in the National Gallery by Jan Van Eyck has the motto *Leal-Sovvenir*.

70. Initial U from a Gradual. 'The Ascension, and Carthusian Monks protected by St. John the Evangelist and St. Agnes. *Flemish*; early 16th century. 375.

71. Leaf from an Antiphoner. 'The Ascension (initial P). *Italian*; early 16th century. 1202.

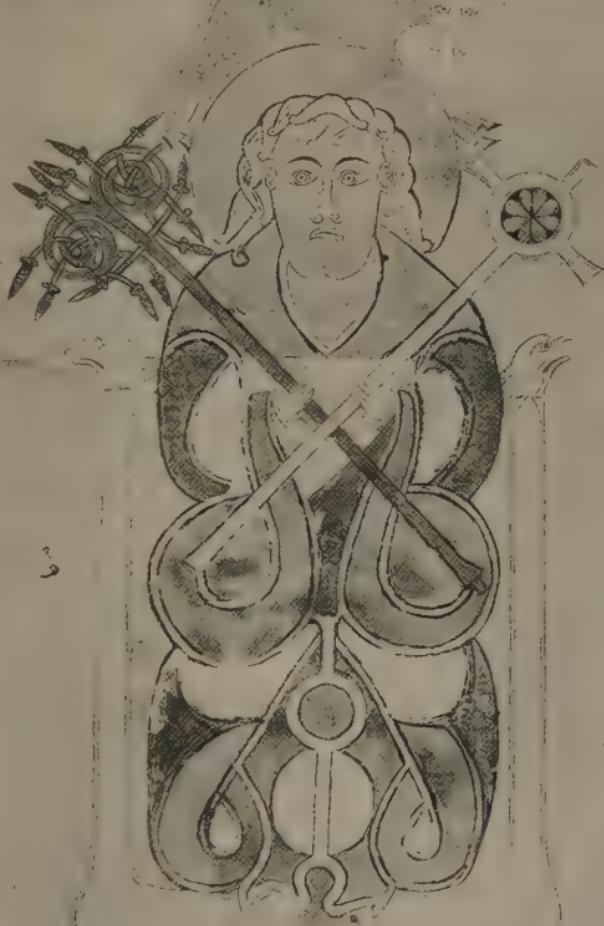
72. Initial M from a Choir-Book. *Spanish*; early 16th century. 1359.

73. Capitals from Choir-Books. *Spanish*; about 1500. 1228-1246.

74. Initials P, A, S, from Choir-Books. *Spanish*; 16th century. 1362-1364.

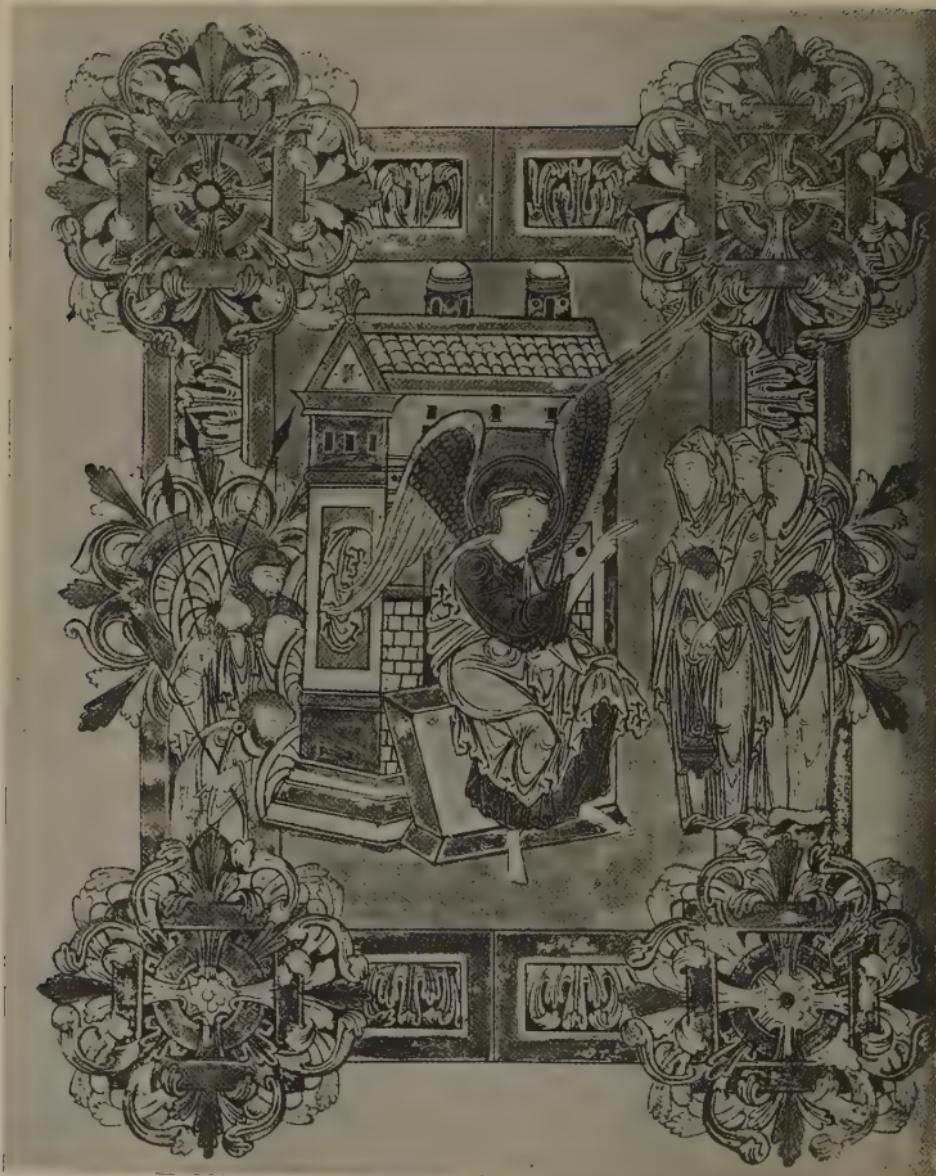
75. Initials from a Choir-Book. *Spanish (? Valencia)*; 16th century. 1365, 1367, 1372, 1382.

76. Cutting from a Choir-Book. Initial C. *Spanish*; 16th century. 1395.



alii curiam y. amicis. indiu. p. induit. Dedancis s. nobis epig. copij
ad recendem. etiam. et cibem. p. epig. Sacribam. eam. ibi. et. multa

4. St. LUKE. From "The Gospels of St. Chad."
Anglo-Irish; beginning of 8th century.
(Durham Cathedral.)

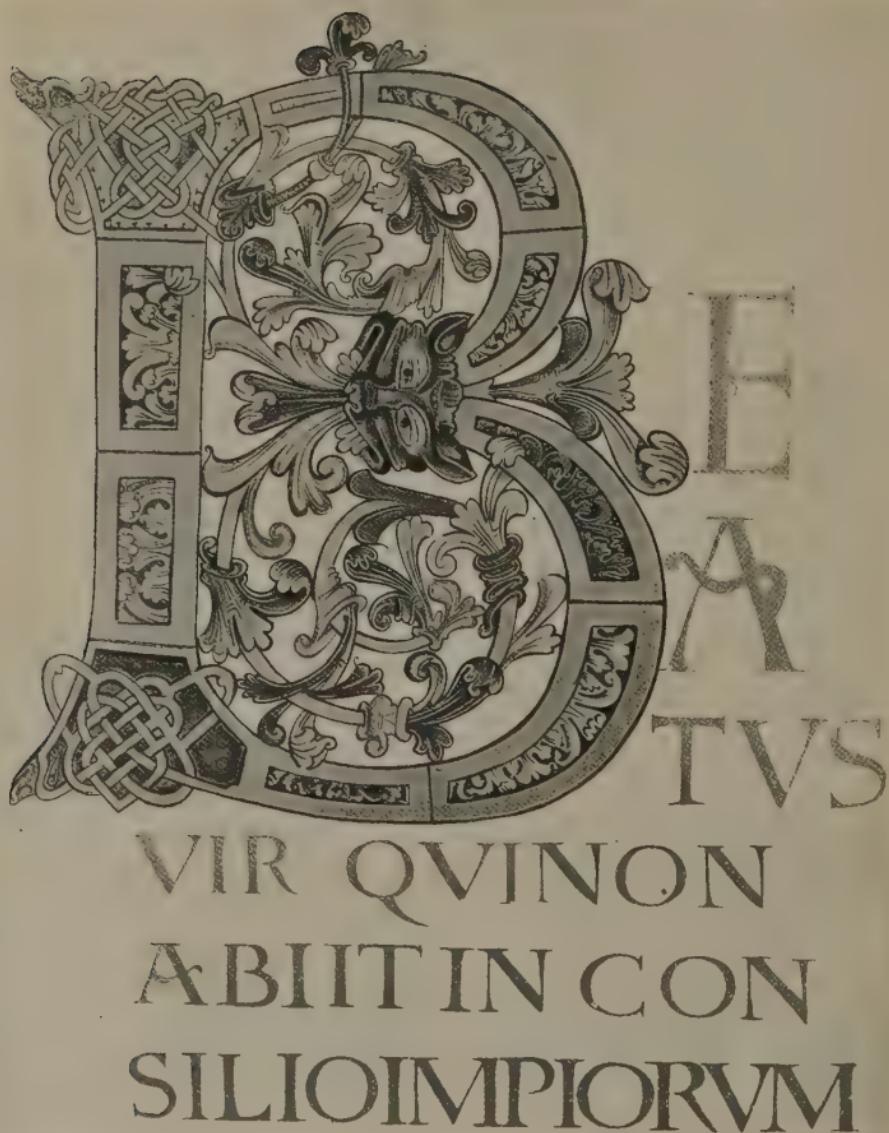


14 (ii). THE VISIT of the three Marys to the Sepulchre.
From "The Benedictional of St. Æthelwold."
English; about 970.

(Duke of Devonshire's Library.)

scō paschæ.
 SECUNDVM QUOD VI ECCLESIAE SVAE
 in tempore utero
 nouos populos producens. cā
 virginitate manente. noua
 semper prole fecund&x. fida. spa.
 & caritatis uos munere replete.
 & suæ muobis benedictionis do
 na infundat. **A M E N**
 Et qui hanc sacratissimam noctem
 redemptoris nři resurrectione
 uoluit inlustnre. mentes uir
 peccatorum tenebris mundatas.
 uirtutum copiis faciat corusca
 re. **A M E N**
 Quo corum quimodo renatisunt

14 (i). WRITING from "The Benedictional of
 St. Æthelwold." *English*; about 970.
 (Duke of Devonshire's Library.)



16. PAGE from a Psalter. *English*; late 10th century.
(British Museum.)



20. INITIAL B from a Bible. English; about 1090.
(Durham Cathedral.)

sapientia loquitur quod iustus septies ca
dit q̄ surge nec in temptatione: sed in
tribulatione casus n̄ est. resurrectio aut̄
nob̄ ap̄p̄ donata est.

sapientia in qua sunt om̄is thesauri sapi
entie narrat ad n̄rām pigrorām exā
dam. pagrum hominis pigrī transiū:
q̄ pumicām uiri statu. piger q̄ flutus
hodie in eccl̄ia est: qui accipit sapientiā
fenerandam. q̄ piger est.

ero inferendum pedem adamatos:

Respondendum fuit uita fructuamare
fibi sapicos et̄. undevit id est doctores
eccl̄ie paruos et̄. debet tam uideri q̄ in
heretis respondere calumniantib̄.
xlabi sūs intelliguntur iniquus.

Quelio est manita corruptio q̄m am
abscondit. ut est illud in psalmis.
corruptio iustus inimicidit q̄ increpabat
me. sapientia id est. xpc̄ loquitur. per
aduentum revelata sunt sacramenta omn̄
um scripturarum. quia in ipso completa
sunt omnia.

Qui simplicib̄. q̄ bene ambarantib̄. parte
offensionem inimicitu coruertua.

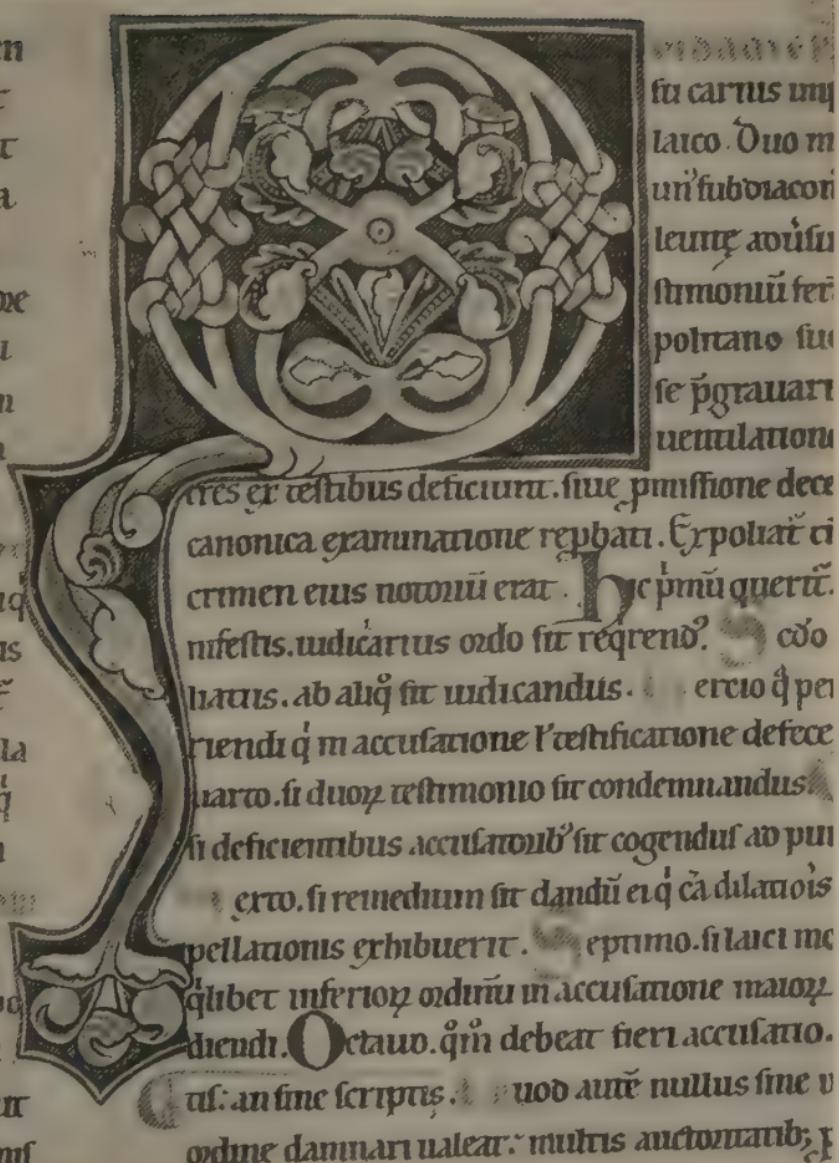
Sapientia inquit fuitum totum sp̄m p
ferenter. ab hominatior iusti inrum
impium q̄ ab hominatior imp̄i cos qui
in recta sunt iusta. quia exortatio est pietas



IA
OE
saloconis filii dauid regis israel
ad sciendam sapientiam q̄ discipuli
hac: id in intelligenda uerba pru
denter. q̄ suscipiendo eruditioenem
doctrinæ. iustitiae et̄ iudicioru. et̄
equitatem: ut detur parvulis astu
tia. adolescenti scientia q̄ intellectus.
Audient sapienti sapientior. erit: q̄
intelligens gaudiacā possidebito.
Immadinit parabolam q̄ interpr
ationem: uerba sapientium q̄ eni
gnata corum. timor dñi. principium
sapientie. Sapientiam atq; doctrinā.
stulti despiciunt. audi fili mi disci
plinam patristu. q̄ ne despicias le
git matris tuę. ut addatur q̄ia
capiti tuo. q̄ torques collo tuo. filium

21. PAGE from Pudsey's Bible. English; about 1170.
(Durham Cathedral.)

ten
ar
ut
ra
1
pore
afu
em
m
d
en
liq
aus
ret
olla
eq
m
e
ob
m
euit
omis



24. CUTTING from a "Decretum" of Gratian.
E. French (?); 12th century.



CUTTING from a Choir-book. ? German ;
early 13th century.

Si murus est: edificemus super eum pugnacula. argentea.
 Si ostium est: compingamus illud tabulis cedarum. Ego
 murus. et ulla mea sicut tur
 ris: ex quo facta sunt cora co.
 quasi pacem experient. Vincia
 sunt pacifici: in ea que hant
 populos. Tradidit eam custo
 dibus. Vir affert pro fructu eur
 mille argenteos. Vincia mea
 coram me est. Mille tui pacifi
 ci: et ducunt hyn qui custodi
 unt fructus eius. Quic havi
 tas in oris anima auscultant.
 fac me audire vocem tuam. Tu
 ge ducete mi: et assim
 lare capite hymulog:
 ceruorum. super montes
 aromatum.

ayud hebreos misquam est:
 unde et ipse st̄ ilus grecam ma
 gis eloquentiam redole. Vnde
 mudi philonus esse affirmant.
 Q̄ proude sapientia nomina
 tur: quia in eo. xpi aduentar.
 qui est sapientia patris. et pas
 sio eridente exprimitur.



118
 Iugice in
 sticam: q̄
 indicatis
 terū. Sen
 ate de domino in honestate: et
 in simplicitate cordis querite
 illum. Quoniam inveniatur
 ab his qui n̄ temptant illum:
 apparet autem eis qui h̄dem
 habent in illum. Venerabiles enim
 exortationes separant a deo: p
 vata autem virtus corripit in
 sipientes. Quoniam i malum
 lam animam n̄ mitrobit sa
 pientia: nec habitabit i corpe

Ver sa
 pientie

P T I . R L O S T B V V T R Q P A .

annis nonaginta et novem. in amore
domini cum gaudio. spectaculum cum
omnis cognatio eius: et omnis gene-
ratio eius. In bona uita et sancta con-
uersatione permanebit: ita ut acceptus
fuerit tam deo quam hominibus. et
auctoribus habueretur terre.

hominibus uincitur: in superabilem
superaret.



Oud he
bros li
ver uidet
in agro
grapha
legitur:
cui aut
coruas
ad robo
randa il
la que i
contingone uenirent minus idonea u
dicatur. Taddeo tamen sermone cōsp
ras inter hystorias compitac. Sed qā
iuncte librum synodus metra i nume
ro sanctarū scripturarū legitur cōpu
riss: acqueu postulacioni uite imo
erationi. Et sepolins occupanonibus
quibus ucheincent artabar: hinc una
iunctio uanuula dedi. magis sensu e
sensu quam ex uerbo uectum transfe
rens. Multū codicū uarietate incost
sumam amputauit: sola ea que incelli
genna integra in uerbis chaldeis inue
nit poni latens expressi. Imputū in
dīch uiduam cōfītrans exempli: et in
imphali laude perpetuam eam pōm
is declarat. Hanc enim non solum fit
minus sed et ueris imitabile dedit. qui
cōfītrans eius renunciaro. uiratē
talem tribuit. ut in iunctum omnibus

French
re medo
rum sub
uigilie
rat mul
tas gen
tes impe
rio suo:
et ipse e
dificauit
uincit
potentissima quādī appellauit erbacha
nis. Et lapidibus quadrans et sedis
fecit mūros eius. in altitudine cubo
rum sepoaginta. et in latitudine cubi
cōu triginta. Tūres uero eius posu
it in altitudine cubitorum centum.
Per quadrū uero eorum lacus unum
quodq; uenior pedum spacio reserbar
ur. Polūm̄ portas eius in altitudi
ne cōrū: et glorabatur quasi po
tens in potesta cōrū. et i glori
a quadrātū suarum. Inno ignor
duodecimo regnū sui nabugodonoſor
rex alſyriū qui regnabat in iuncte a
uare magna pugnauit contra arſar
ach. et obconuit eum in campo mag
no qui appellatur ragau circa eufarē
et cōgī. et jada. in campo eroch re
gis cōfīorum. Tunc cōlētū est reg
num nabugodonoſor et eis eius cōlēta
num est. et misit ad omnes qui habi
tant in cōlētā et damasco. et lībano.
et ad gentes que sunt in carmelo + adar
et in habitantes galileam in cōpo mag
no esdrelon. et ad omnes qui erant in
samaria et transiūmen iordanē uisit



cepturi e rant credentes in

um allelu ia alle lu ia

piratus

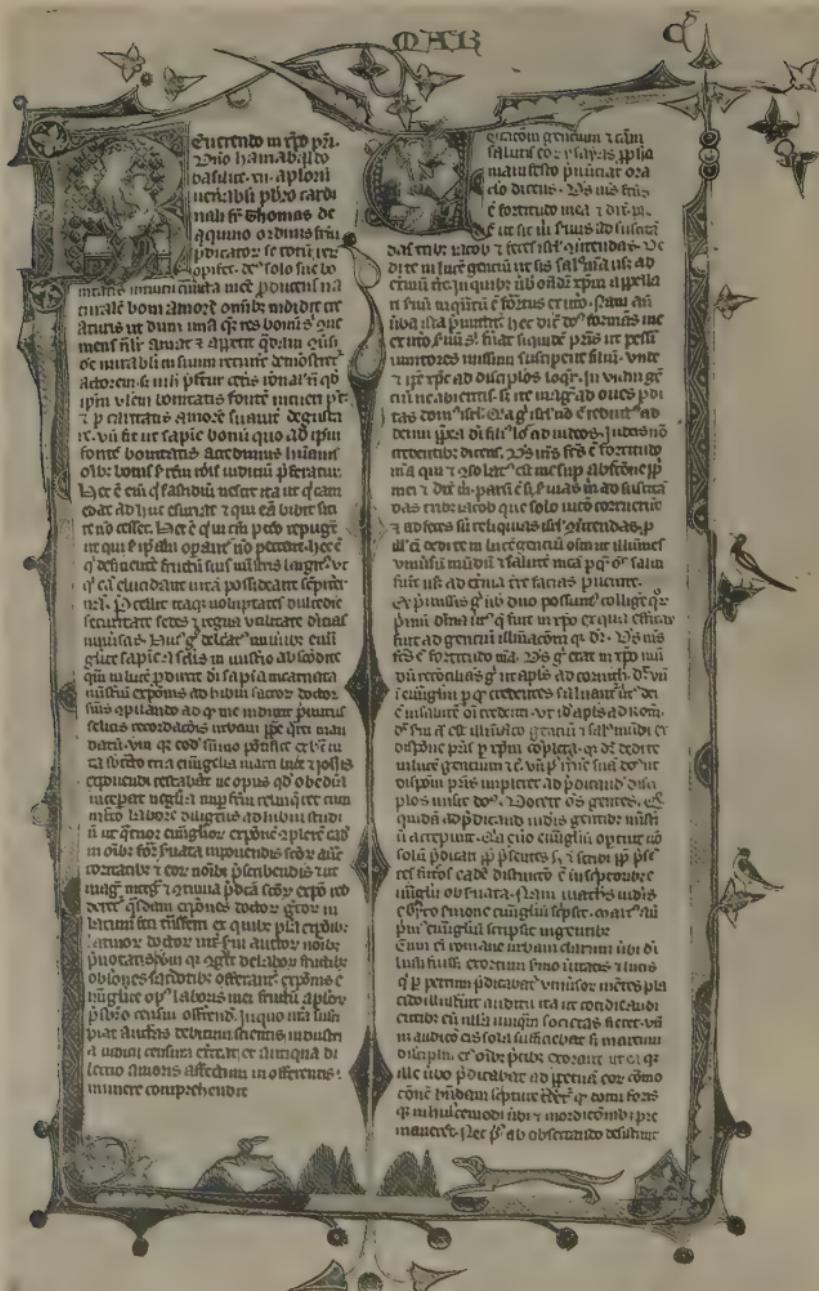
comi ni replevit or

bem terrarum alle lu ia et hoc qd

conta net omnia scientiam ha

bet uocis allelu ia allelu ia

alle lu ia. **A**nnuum est enim



35. PAGE from the Commentary of St. Thomas Aquinas. English; 14th century.
(Durham Cathedral.)

Gomvertentur ad uesperam et
famen patientur ut canes et aran-
bunt amictum. LX
Epsi dispergentur ad manducan-
dum si uero non fuerint satiati et
imuricabunt.
Go autem cantu fortitudine
miam et exultabo mane miam tuam
Ema factis es susceptor meus
et refugium meum in die tribulacio-
nis meae.
Duxtor meus tibi psallam quia
deus susceptor meus es deus meus misericordia
mea.
Eus repulisti nos et destri-
xisti nos uatus es et misericordia
es nobis.
Communiisti terram et contulisti
eam sana conuaciones eius quia
commota est.



ilere quoniam
eraudier dñs
uocem marcio
nis me.

53 (i). THE RAISING OF LAZARUS.

Leaf from a Book of Hours. French; about 1470.



THE MONTH OF MAY.

From the Kalendar of a Book of Hours.
By Simon Benninck. Flemish; early 16th century.

ROMAN CAPITALS

ROMAN CAPITALS

UNICAI

half-uncial

small roman small gothic

modern type *small italic*

ROMAN CAPITALS

UNICAI

half-uncial

small roman small gothic

ITALIC
SING

VERSAL LEGGERS

Lombardic

ILLUMINATED INITIALS

VERSAL LEGGERS

Lombardic

ILLUMINATED INITIALS



KT-316-019

